

# Museum Interventions/Extensions in Historic Context:

## A Case Study of European Museums

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**Abstract**—Historic context is built over time and include the work of multiple centuries. Technical developments, introduction of new materials and engineering advancements bring a change and improvement in construction methods. New buildings have to represent their time and should use the advance engineering techniques and construction knowledge to meet the standards and requirements of present day. New construction should not mimic the past but integrate while respecting the context. Museum projects build in the significant historic urban context create a huge impact on the context. There are multiple types of museum buildings, some of them are designed specifically for the function others are converted into museums. With time and as the requirements grow additional space is required for Museums. In these cases, the interventions and extensions are designed. Contemporary interventions create a dialogue between the old and new architecture. In this paper we discuss eleven cases of contemporary additions to museums in historic context.

**Keywords** — Museum Architecture; Contemporary interventions; Historic city centers; Expansion/Renovation.

### Introduction:

Museum projects focus directly on history, culture and heritage, they are a container that bring people and communities of diverse backgrounds together. When the construction or extension of these projects is executed in the critical urban fabric it is vital to consider the contextual and

While designing projects into a significant context architects have to take consider the mass, scale, harmony, height, composition, form, volume, proportion, character, appearance, texture, material, finishes, pattern, coherence and rhythm. International organizations. From an international standpoint, both the UNESCO's World Heritage Committee and ICOMOS have been dealing with the problem by establishing conservation and management guiding principles, in the form of Charters and Recommendations and they provide criteria regarding the conservation, restoration and adding new buildings in historic context.

The following 11 projects have been discussed in this paper that have been built in historic urban context. These projects are chosen across the significant European cities, to document the different and diverse approaches. Hence, presenting the perspective and methods of different architects that deal with the historic urban fabric. The projects discussed are: Louvre Pyramid Paris, The Great Court at British Museum London, Kunsthaus Graz, Johanneum Museum Graz, Reina Sofia Museum Madrid, Trianna Ceramic Museum Seville, Extension of Zurich Museum, Kunsthaus Zurich, Kolumba Museum Cologne, New Acropolis Museum Athens and Museum Historii Zydow Polskich Warsaw.

### 1. Louvre Pyramid, Paris, France. I.M. Pei. 1984-1989.



Images: July 2015

Louvre pyramid the intervention designed by I.M Pei is a glass pyramid with metal sections, reaching up to the height of 21.6m with a square base with each side of 35m. With a base surface of 11,000 sq ft, the composition consists of 603 rhombus-shaped and 70 triangular glass segments [1]. The project was proposed due to the influx of visitors to the Louvre and the main entrance was no longer sufficient to welcome the guests. The smaller pyramids also surround the main pyramid acting as the light well to the underground tunnels and connecting the concept of courtyard intervention [2]. The main pyramid serves as an intervention into the main courtyard that acts as the main entrance to the museum, whereas the other two pyramids act as the light well to the tunnel connecting the different wings. The location that is at the centre of Paris city is an ideal location for the contemporary addition to being observed a historical context, carefully considering the context of Louvre castle built in the late 12th to 13th century, materiality and history the projects aim to drive the periodical journey, where

the remnants of the fortress can be seen in the basement of the museum [3].

Analysis: This project was a highlight with praises and criticism, it set up a precedence for many projects to come. The careful insertion of the intervention in one of the most visited and significant projects proposed a solution that was to use the entrance from the courtyard with a glass pyramid connected via tunnels. It came into the news due to its contrasting modern language with the classic French Renaissance style Palais du Louvre. Museum intervention does not touch the building but proposes an underground intervention and only a glass pyramid on the sky with a transparent facade to keep the visual balance. The additions do not collide with the museum building but the contrast of materials and design language make it stand out despite its minimalistic detailing. The careful intervention is majorly hidden under the central courtyard and does not destroy the character of the courtyard. Hence, it does not destroy the physical structure of the area, the addition of the pyramid and courtyard entrance does not alter the historic masterplan but rather provide an active solution for the courtyard where the building can be enjoyed from the outside and once inside the courtyard can be seen.

## 2. The Great court at British Museum. London, UK. Norman Foster + Partners. 1994-2000



Images: August 2018

The revamp and addition to the British Museum incorporates the contemporary glass dome to cover the garden courtyard into a public gathering space, bringing in the light, providing a more protected and social platform for the museum visitors. The project is significant due to its vital urban context. The building of the museum was designed with four wings enveloping a garden by Robert Smirke in 1823 and completed in 1852, designed in Greek revival style with Greek temple inspired 43 columns on exterior, triangular pediment and public scale large steps welcoming into the museum building. The building was completed using the latest materials and the latest technology available at the time [4]. The great court at the British Museum was commissioned in 1994 and completed in the year 2000 with the capacity to host 1000 visitors is designed by Norman Foster + Partners. Covering an area of 19000sq meters [5]. The design of Foster proposed a centralised circulation system connecting the surrounding galleries, converting the centralised library with the exhibition and public space with incorporated facilities. The roof is made up of 3,312 individual panels of glass, with no two identical in shape and stands 26.3 meters above the floor at its

highest point. The 315 tons of glass is supported by a steel structure of 478 tons [6].

Analysis: Project has been proposed in a courtyard that was not accessible to the public. The roof makes the courtyard accessible for the museum and intervention also allowed more floor area for the usage of the museum. British museum is UK's most visited museum, the glass museum protects the visitors from the harsh weather of rains and cold from outdoor and makes the whole museum accessible internally from the courtyard as well. Due to its sleek steel sections and use of glass the structure seems light to the eye. The addition is designed in contemporary language and bears a contemporary stamp, though it looks distinct from the building but does not collide with it but creates a seamless design composition. The addition of the courtyard roof does not destroy the physical character of the area as it does not touch the ground from inside the courtyard and stands independent of the support from the inside. It does not alter the historic composition and layout of the courtyard but opens up multiple access points to and from the courtyard.

## 3. Kunst Haus Museum Graz, Austria. Peter Cook and Colin Fournier. 2000-2003

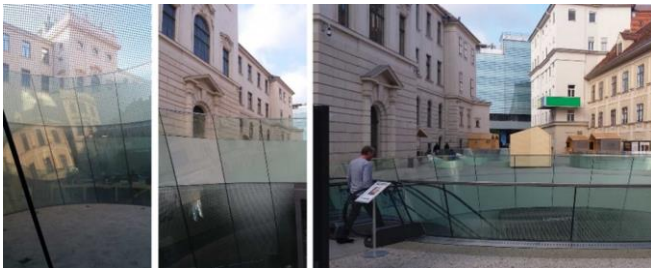


Images: November 2018

The Kunst Museum located across the historical city centre of Graz, overlooking the river Mur is designed by Architects Peter Cook and Colin Fournier, designed by architects who introduced the ideas of the Archigram movement proposes a biomorphic shape. The project was part of the Graz plan for becoming the European capital of culture. This museum houses the contemporary art exhibits of the building, the project has an imposing appearance and its irregular external skin can be used as a gigantic multimedia device [7]. The project also incorporates the building of 'Iron House' the structure that went through multiple changes was restored to its original condition and incorporated with the new structure creating a dialogue. The idea of having a space for contemporary art, a communicative and constantly changing site was in discussion during pop culture in 1960s London in Archigram designs, this project displays a built construction of those ideologies, the form protruding in the contradiction with the neighbouring buildings can be seen from the distant and immediate context with its distinguished shape [8]. The building has become a landmark of the city and is also called Friendly Alien, project creates a dialogue with its distinct design language and historic setting of the urban district along the Mur.

Analysis: Project is built on the empty lot, it keeps the traditional setting of the Iron House, carefully restoring it and incorporating it into the new design. The new design drastically contradicts the building structures and design language of the surrounding buildings. The materials also contrast the setting with the overall form overpowering and dominating the area. The new building creates a dialogue with the surrounding buildings, it completely contradicts the surrounding and marks its presence, the building incorporates the Iron house into the design with internal access and linkages. The parametric design solution also brings to life the vivid ideas of the Archigram visions and sketches, the façade that can be used as multimedia skin are some of the distinct features of the project. This project created multiple headlines due to its appearance and became an iconic project on its inauguration. With its presence from around the city and its attention the project has become a success to revive the old part of the city, that once did not get much attention.

#### 4. Joanneum Museum Extension Graz, Austria. Nieto Sobejano Architects. 2006-2011



Images: November 2018

The competition for the Joanneum museum extension and refurbishment was won by Architect Nieto Sobejano in 2006. The Johanneumviertel of Graz is formed by the interception of three buildings: the museum of Natural history from 18th century, the regional library of Styria and a new gallery of contemporary art built in the 19th century, as they belonged to the same institute the common access and a collective organism to welcome the visitors were intended resulting in the underground extension from the courtyard to the structures [9]. The new proposal sets out to the complex by providing welcoming spaces, conference hall, reading areas, services, archives and storage. Instead of providing an iconic intervention that is visible in the expansions of the neighbourhood, the unique opportunity has been used with an approach of urban and architectural transformation by providing an underground courtyard solution [10]. Building a complex with common access, and underground spaces housing the required program. This decision acknowledges the value of the existing historical construction, continuous surface of the new square is marked by a combined series of conical light-wells and courtyards that bring natural light into the underground spaces and house the entrance, the lobby, and the areas shared by the museums and the library [11].

#### 5. Reina Sofia Museum Extension, Madrid – Spain. Jean Nouvel. 1999-2005



Images: July 2015

The current museum building stands on the site where San Carlos hospital was built in the 16th century, in the eighteenth century the building was updated with the designs of architects José de Hermosilla and Francisco Sabatini. In 1965 hospital was closed, the building survived demolition and was later declared a national monument. In 1986 after the restoration museum opened [12]. Architect Jean Nouvel's office won the design competition for the extension of the Raina Sofia museum. An addition of 26,500 square meters was added that included two new exhibition spaces, a 500 seat auditorium and complimentary functions. "The museum takes under its wing a triangular block to the west, three or four existing buildings and several trees: even if these buildings are being replaced, the substitutions remain approximately in the same place. The rapport with the neighbouring architecture has not fundamentally changed; instead, the western façade of the museum has simply been freed up" [13]. Each building opens onto terraces, some public, others for employees. The library captures overhead light and shadow with suspended dome skylights. The large windows are protected by steel louvres that are perforated in calligraphic patterns – small refinements that create intimacy and quality of light suitable for study.

Analysis: The project adds a composite of three new parts to the existing building, significantly enlarging the complex. Designed in contemporary language, the

building has a huge presence. The use of contemporary materials with steel, glass and cladding finishes make it stand apart from the historic building. The design sits in harmony with the existing building, it contrasts with its design language but does not compete with it in scale and both buildings have their character with each defining its era. The new building sits into a pre-existing built site contributing to the enhancement of the neighbourhood and immediate surroundings that surround it. The new complex creates a public plaza and a semi-covered courtyard. Hence the proposal does not destroy the physical structure of the area, however, the design language stands out from the immediate context and surrounding buildings, successful bearing contemporary stamp. New work is identifiable from the historical context as there is a difference in design language, materiality and form.

contemporary museum intervention and experience the architectural intervention where the old and new come together. Weaving together the different spaces of old small spaces of factories with the newly built masses to make use of the created spaces for the display creates a play of masses and volumes where old and new come together in a careful design composition. The complex keeps its traditional setting on the street level in an external façade whereas in the internal spaces and courtyards the combination of old and new forms is used. The specific finishes of metal and ceramic elements on the elevations are used. The new building does not destroy the character of the historic city or assemblage of the old buildings, the careful restoration of the different parts in the site has been done for the experiential visit to the museum where once a factory existed. The design intervention bears a contemporary stamp and the new work is identifiable, the visitor can see the difference between the old and new parts.

#### 6. Trianna Ceramic Museum, Seville – Spain. AF6 Architects. 2009-2014



Images: August 2018

Seville has the pottery and ceramic region that has its roots since the early 12th century. The project develops in the former pottery complex Santa Ana factory, an exhibition centre for ceramics, an interpretation space within commercial and productive activities of the factory. While approaching the site the minimal presence of the interventions in street, allows the visitors to walk into the many small local businesses and ceramic shops that sell the locally produced objects. The project is developed into an old pottery complex, converting into an exhibition centre of ceramics. The Triana district has historical importance as ceramic and pottery production. The project includes an interpretative centre that is on the intersection of the tourist routes in the quarter of Triana, as well as the multiple productive activities and commercial zone that are active on the day to day life activities [14]. It consists of two interconnected plots where there are three different buildings attached. The old factory kept its production until the end of the 20th century. It is not visible from the outside, hidden behind the buildings which make up its urban image [15].

Analysis: The Museum building keeps the historic setting for the external facades, when one approaches the museum the streetscape is restored and the presence of the museum is discreet. With the ceramic shops on the road. One can only see the

#### 7. Extension of Landes Museum, Zurich – Switzerland. Christ & Gentenbein Architects. 2002-2016



Images: November 2018

The Swiss national museum was built in 1898 as a monument to the state. Over a period of time and with growing collections the original layout had become outdated and had to be renovated and an expansion was needed for the museum. Christ and Gentenbein won the international competition in 2002, designating a contemporary space as an extension to the museum on the park side of the existing structure, addressing the requirements. The roof is integrated with the form responding to the geometry, having a footprint of 1240 sq meters. Both the new and old buildings used the advanced techniques and learnings of concrete in their time [16]. The new proposal created a unity between the old and the new by translating the original layouts and proposing the new extension accordingly, the origami-inspired roofscape of the new structure enhances the characters of the original structure while creating a dialogue fulfilling the contemporary standards, the double-wall construction of the new addition is as thick as the 19th-century walls creating relevance [17].

Analysis: The new addition to the Swiss national museum does not follow the traditional setting but creates a new form and design solution for the new requirements. The building form is designed into contemporary language and sits in contrast with the

existing complex. The two buildings coming together also make an extension courtyard in the centre but have a different design language and represents their own time. The new building does not destroy the physical character of the area but enhances it by creating a courtyard and adding additional space for the important exhibits and provides the visitors with the visual experience of new and old both externally and how they have been connected internally. The project bears a contemporary stamp with a contemporary language, new work sits with the old building but both buildings maintain their own identity and carefully come together as a composition and as a part of a comprehensive scheme. New work is readily identifiable from the historical context as there is extreme contrast between the design language of new development and historic building.

#### 8. Kunst Haus, Zurich – Switzerland. David Chipperfield Architects. 2008-2020



Images: November 2018

The new building of Kunsthaus sits right across the first building of the Zurich art museum, which was built between 1904 and 1910. The new project is commissioned to David Chipperfield after the international competition in 2008. The construction timeline was 12 years and the building finished in 2020. The existing museum is expanded with this new addition, adding a passageway that connects the two museums from underneath the square and links the two museums, together with the theatre on the south-east side of the square, the museum building forms a 'gateway to the arts', an urban entry to the education mile leading to the university buildings to the north. The new structure combines the innovation with the traditional materials by adding the vertical fins crafted from local limestone with the sawn surface at regular intervals on the façade, providing the building with its urban and cultural context in a contemporary manner [18]. The placement of a clear geometric volume to the north edge of the square, provides the two new public spaces, an urban square framed by architecture to the south and the art garden acting as a neutral counterpoint to the north. The façade of the extension is designed in traditional stone, which can be found in the existing museum, carefully embedding the building into its urban context [19].

Analysis: The extension of the museum project keeps the traditional setting intact, as it is sitting across the project site, the two buildings are connected from underground and there is no physical connection between the two structures. Museum extension does not destroy the physical character of the area, due to the simple geometric volume, the building sits and responds to its site, due to plain and simple finishes the project becomes subtler. It enhances the quality of the master plan with the surrounding masterpiece buildings and adds another quality structure into the timeline. It is that the new building should not destroy the physical structure of the area. The project is designed with contemporary minimalist design language and fits into the site while corresponding to the surrounding structural masses. Design is readily identifiable from the historical context and surrounding buildings, contemporary architecture is successful as the project fulfils its design purposes and proposes a contextual solution for the city and does not overpower the surrounding rich environment.

#### 9. Kolumba Museum, Cologne – Germany. Peter Zumthor. 2003-2007.



Images: January 2016

Located on the site of the former St. Kolumba church that was destroyed in World War II bombings, it was then replaced by a chapel, the museum now hosts one of the oldest museum collections previously hosted near the Cologne cathedral. The new structure envelops the chapel that was designed by Gottfried Bohm on the former site and the ruins of the Gothic church St. Kolumba, enveloping them like a cloak [20]. The perforated grey brick facade incorporates the original walls that remained from the Kolumba church, creating a new image for the museum's contemporary design. The building has been designed to showcase the internal remains with the play of light that come from the openings that vary in scale. 16 exhibition rooms in the heart of the building a landscaped courtyard have been added. The materials have been specifically chosen to reflect and respect the rich context, clay plaster, flooring made with a combination of limestone, terrazzo and mortar. Whereas the ceilings are designed with a poured mortar shell, window frames, doors, casings and fittings of steel, wall panelling and furniture of wood, textiles and leather, curtains of leather and silk. The combination of different materials coming together to create a subtle and incorporated context [21].

Analysis: The project of Kolumba Museum does not keep the traditional settings but instead incorporates them into the new structure. Most of the remnants have been incorporated as an experience within the shell of the building. The building does not destroy the physical structure of the surroundings but attempts to envelop it and make it part of the new scheme. There has been no attempt towards reconstruction, but rather the ruins have been dealt with as a memory. The project bears a contemporary stamp with a contemporary design language. An attempt has been made to use the simple materials and finishes with a geometric volume that does not collide with the surroundings or overpower the remains of Kolumba church. The design of new and old has been tied up as a part of a comprehensive scheme. New work is identifiable from the historical context but becomes part of the external volume, one can see the new walls incorporated on the old foundations in parts. The project has gained international attention and praise due to the solution proposed by the architect and careful consideration of the remains with the incorporation of contemporary architecture to host the collections of the oldest museum of the city.

#### 10. New Acropolis Museum, Athens – Greece. Bernard Tschumi. 2001-2009



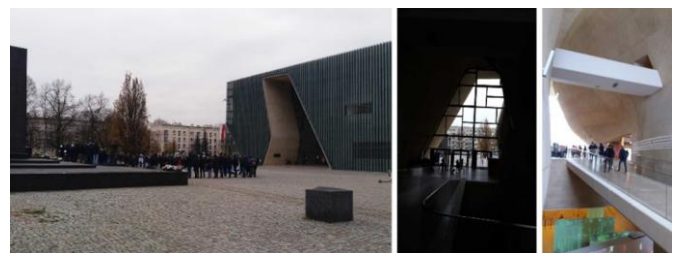
Images: May 2016

The insertion of the New Acropolis Museum on the archaeological remains of the Roman period in an important part of the Athens city next to Acropolis is of vital importance. The Museum stands on the foot of Acropolis only 280m directly from the Pantheon. The first museum completed in 1874 went through an expansion in the 1950s but successive excavations discovered the important site and objects that exceeded the original capacity, hence a new competition was arranged [22]. The top floor provides a 360 view of modern Greece and direct views of the Acropolis with 8000 square meters' space of exhibits showcasing the life on the Athenian acropolis. The base of the museum is floating on pillars and is designed with careful negotiation and discussion with archaeological experts. Built over the archaeologically important site, the slab rests on the sleek series of columns, a transparent glass ramp overlooking the archaeological remains with a view of Acropolis leads to the galleries in the middle. The transparent closure provides direct views from inside the building and proves an ideal light for the sculptures using the most

contemporary techniques to protect from heat and light [23].

Analysis: Project of the New Acropolis Museum intervene directly into the traditional setting. The new museum considers a careful plan for the incorporation of the archaeological remains into the master plan of the new scheme. The museum building is lifted on a series of sleek columns that support the base slab. There is transparent glass that allows the visitors to have clear views of the remains while inside the building and from outside as well. The project distinguishes itself from the surrounding context due to the material and finishes the rectangular volume with its dark glass finish to make it prominent, giving it a monumental presence in the context. New museum building intervenes in the historic context but does not destroy it, rather makes careful insertion into the project. The new work is identifiable from different parts of the city due to its scale, the presence and direct connection with the site of Pantheon give it significance and makes it a strong node for the city. The contemporary design language with the archaeological remains and direct visual connections from the different levels of the museum allows the visitors to have the connection with the new museum the remains in the lower level and city at all times. The buildings create a dialogue between the new and old. New work is readily identifiable from the historical context as there is a difference in scale and design language.

#### 11. Museum Historii Żydów Polskich, Warsaw, Poland. Lahdelma & Mahlamaki Architects. 2009-2013.



Images: December 2018

Located on a significant site of the former Warsaw ghetto. The museum plot is one kilometre away from the old centre of Warsaw. Warsaw museum for the history of Polish Jews sits alongside the memorial of the Jewish Ghetto uprising [24]. The site is situated in a public park surrounded by residential buildings. Designs of Mahlamaki + Kurylowicz & Associates were selected from the international design competition and the project is built from 2007 to 2013. Museum has a covered area of 18300 sq meters [25]. The frame of the building is cast-in-situ concrete. The exterior is clad with glass fins and copper mesh. Free-form walls and the curving shapes of the roofs connecting to them establish the frame system. Steel

structure thickness and concrete wall is approximately 60cm. Design of the curved walls with load-bearing structure. Achieving geometrical double curving surface that has ever been realised, a specifically designed software was used for the specific achievement. The building holds the history of different periods until today, located on a critical site project that includes research, exhibition, education and cultural spaces. The basic form of the design is compact, not detracting from the park or the surroundings [26].

Analysis: Project sits on the site of the former ghetto site. Most of the neighbourhood was demolished in the 1940s the building is proposed into the site of the park where there is a monument to the Ghetto uprising and the events that took place in WWII. The building does not destroy the physical structure of the area as it is located inside the park and due to the simple form with glass divisions the building blends into the landscape and slowly reveals its prominent features once it is approached. The project is built using the contemporary design language with state of the art technology, materials and finishes. The simple form does not collide with the surroundings. The building with its simple external volume gives glimpses of the internal street that is curved and goes through the whole volume with its undulating pathway. The visitor experiences rather than a loud design statement, a building that has a compact and reserved form, the design welcomes the visitors with the grand gallery. New work is identifiable due to its design language from the surrounding context but the building does not detract or overshadow the surrounding park and area.

### Discussion:

The modern intervention designed in Louvre museum by I.M Pei is a critically acclaimed project that introduces three glass pyramids and makes an alternative museum entrance that caters to the growing visitors. Form of the intervention sits in contrast with the classical building in background. However, this project emerged a precedence for many future works globally. It creates an underground entrance to the museum from the courtyard. This approach does not disturb the historic mass as the links are put underground. We can see a similar approach used in the Joanneum museum extension, architects add contemporary addition to create a common entrance from the courtyard. Architects use the conical light wells that acts as underground courtyards. Intervention does not disturb the facades and composition of the historic structures and has a minimal impact on the surface. It has bold contrasting language but the whole intervention is underground. The intervention of the glass roof in the great court at the British Museum does not alter the building language from its elevation and external volume but internally adds a contemporary solution for the courtyard by covering it and activating an unused

space making it an internal volume proposing a centralised circulation system for the surrounding galleries. This project can be compared to Reichstag work in Berlin. The project carefully considers the restoration and addition without damaging the character of the historic structure. Triana ceramic museum in Seville internally alters multiple space and connects different structures of factories and workplaces and uses the ceramic as product for internal design of facades but does not alter the external facades, keeping the street facades intact with the historic facades. In the project of Kunst Haus Graz architect uses the contrasting language as a tool to create a landmark building. This biomorphic high tech approach is inspired by Archigram ideas, building sits in complete contrast with the historic surroundings, however, it incorporates the building of the Iron house that was saved and restored to its original condition and was made part of the design, this intervention does not follow the international guidelines has a contrasting materials, forms and scale. but this innovative approach but brings a multitude of tourism and visitors due to its iconic presence. Extension of the Raina Sofia museum designed by Jean Nouvel is built adjacent to the existing structure, it follows the mass and volume of the historic structure. Designed with contrasting materials and finishes this project is similar in approach to the extension of Lands museum in Zurich, where the new addition sits in contrast with the existing building and follows an approach of origami-like roof structure. It rises and folds around the historic building making an internal courtyard space. This approach of adding a new building next to the historic structure but keeping the stark contrast and distinguishing the design language creates a strong dialogue as each part represents its own time and comes together as one but still maintaining their own identity. Design of Kunsthaus Zurich takes different approach the new addition sits right across the old building and does not intervene on top or adjacent to the existing structure, architect has made an underground connection to connect the buildings physically. This approach does not connect the surface masses physically, keeping them apart and across each other.

In Kolumba Museum by Peter Zumthor, the remains of the WWII ruins of the St Columba church and the small chapel made on have been included in the design and design acts as a cloak. Museum has been designed to showcase the remains with the interesting play of light. Although the two approaches discussed above do not keep the traditional setting and are highly discouraged in international charters, they utilise the context in a way where it does not get neglected but become part of the scheme getting equal importance. Hence, they set a precedence that can be further explored, discussed and become a reason for different solutions. The New Acropolis Museum presents a narrative, it is carefully raised on the pilotis, preserving and showcasing the ancient Greek archaeological remains on the site, it has direct

views of Acropolis from different levels. This project has a monumental presence on an important historic site. However, the design connects the historic remains with the glass floor and provide views from different levels resulting in a connection with the city and Acropolis. The Jewish historic museum, built on the site of the Jewish ghettos that went through multiple changes during and after WWII, it tells a story and also revives historic memory of that place. Museum stands in the centre of the site surrounded by open space and green areas. It sits in isolation with the iconic and monumental presence, this intervention showcases the historic timeline.

### Conclusion:

The change and improvement of urban context cannot be limited to the fulfilment of the criteria, it has to understand the place and its identity. The harmonious integration could be a solution, a design approach that is contextual. The regulatory systems, new and existing policies on the conversation have to be improved, the process that defines the harmony and contextual parameters has to be defined improved. The international agreements in the form of charters and memorandums that started developing in the late 19th century have focused on the preservation criteria and safeguarding of heritage, it mostly deals with preservation and restoration. From the second half of 20<sup>th</sup> century the guidelines regarding the new architecture in historic context started publishing. However, they cannot be found in one specific document, they are scattered. The argument of building contemporary architecture with the concept of distinction, subtle intervention preservation or iconic architecture will always be in debate and is a stimulating subject for architects, urbanists, heritage consultants and city planners. Architecture evolves with time, designers have to focus on continuity and not imitation, they must consider the traditional history, Identity, geography and locality of the place before starting the design process. The amount of concentration in cities due to the jobs, immigration, displacement of communities due to the conflicts is a contribution towards the fast-paced change. However, for the city centre to be active, it has to evolve while preserving its character. It cannot be just a tourist attraction and place that is for its memory.

Museums hold a special value amongst public buildings as they hold and document the evidences from past and showcase a present while looking towards a future. Museum extensions and renovations are highly valuable as they bring the required attention and fulfil the need program to meet the present day needs. Cities are reviving their town centres, some by the means of iconic buildings, others with subtle interventions and the museums are the most valuable typology of buildings. Globalisation affects the historical environment, daily life and cultural activities present in that context. We can say that globalisation

has its way to bypass all the guidelines, charters, recommendations, rules and standards. There is a strong need to develop a strategy of how these guidelines can be used as a framework that does not put a stall on the development and growth of the city but provide a way to improve, develop and integrate.

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